

# I. The Dismissal

Robert Davidson

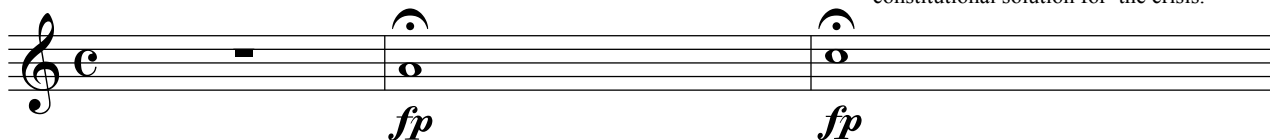
## Oboe

Free tempo - follow speech cues

The Governor General has dismissed Mr Whitlam as Prime Minister,

and appointed Mr Fraser to head a caretaker government to hold a general election for both houses of Parliament.

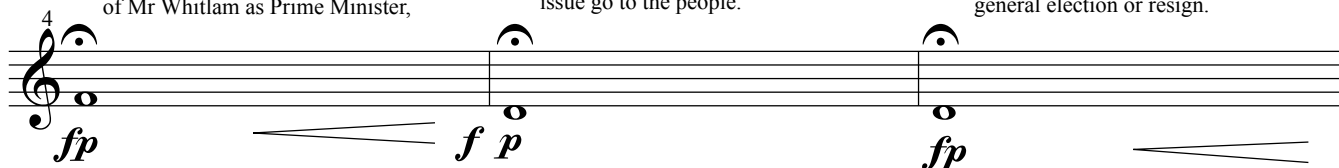
Earlier, in a statement after his dismissal of Mr Whitlam, Sir John Kerr said it had been necessary for him to find a democratic and constitutional solution for the crisis.



He said the only solution consistent with the constitution and with his oath of office was to terminate the commission of Mr Whitlam as Prime Minister,

and to arrange for a caretaker government able to secure supply and willing to let the issue go to the people.

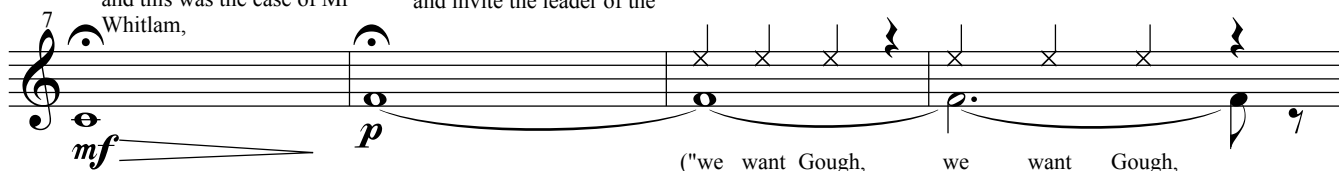
Because of the principles of responsible government, a Prime Minister who could not obtain supply must either advise a general election or resign.



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then he had no alternative but to withdraw his commission and invite the leader of the

Opposition, Mr Fraser to form a caretaker government.



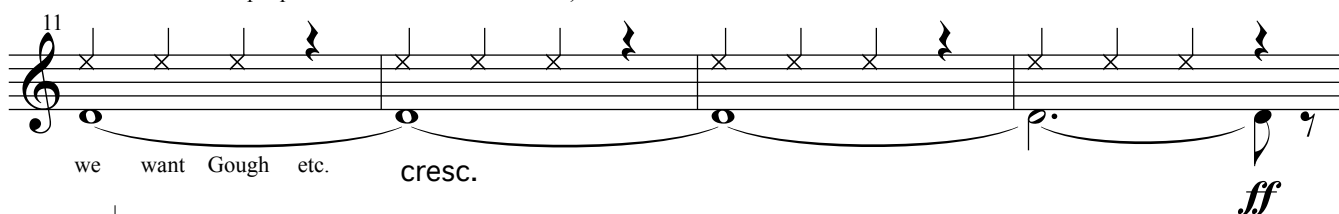
("we want Gough, we want Gough,

It was now for the people

to decide the issue, which

the two leaders had failed to

settle



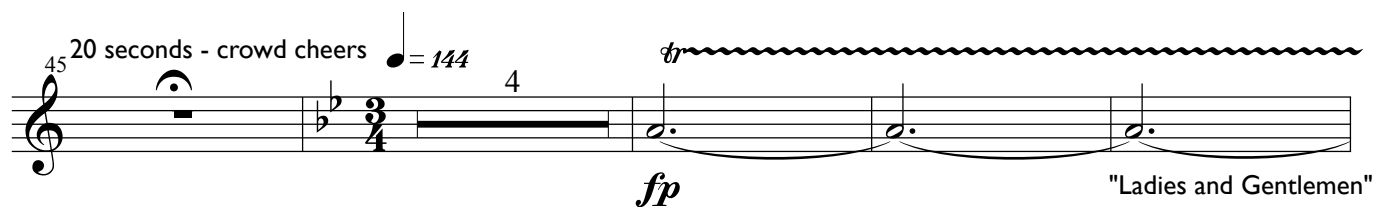
we want Gough etc.

cresc.

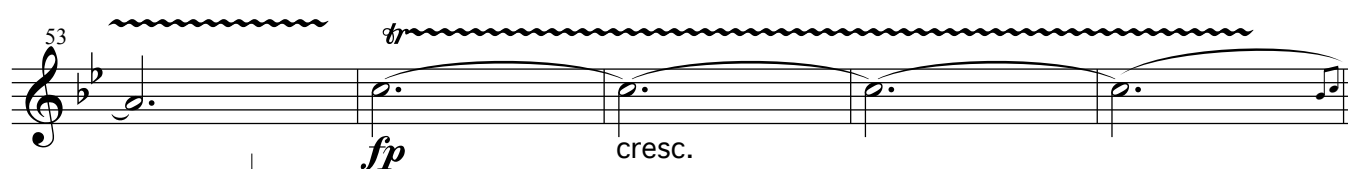
ff



45 20 seconds - crowd cheers ♩ = 144 4 *fp* "Ladies and Gentlemen"



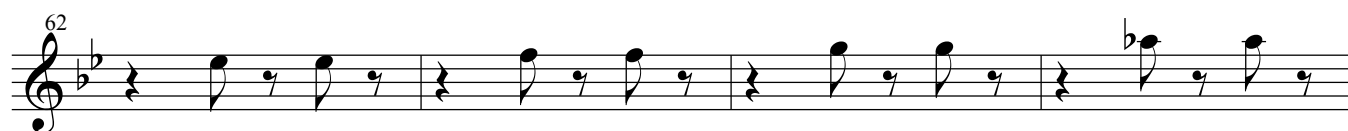
53 *fp* cresc.



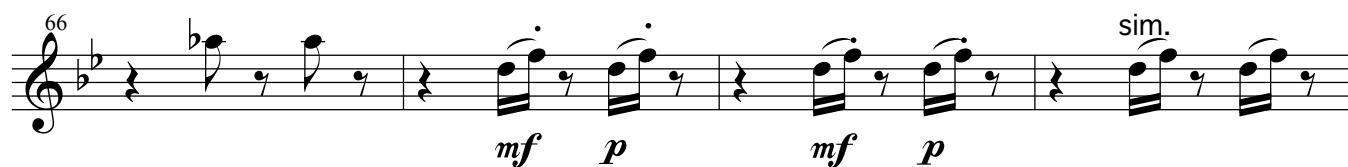
58 Waltz ♩ = 144 *f mp* sim.



62



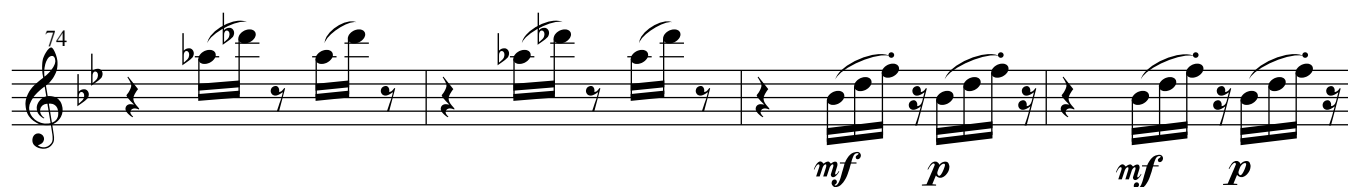
66 *mf p* sim.



70



74 *mf p* *mf p*



78 sim.



81



84 Piu mosso ♩ = 163 *f*



87 *p*



91

95

99

103

107

111

116

121

125

129

133

*mp*

*f* *mp* *f* *mp* *mf*

sim.

*mp*

cresc.

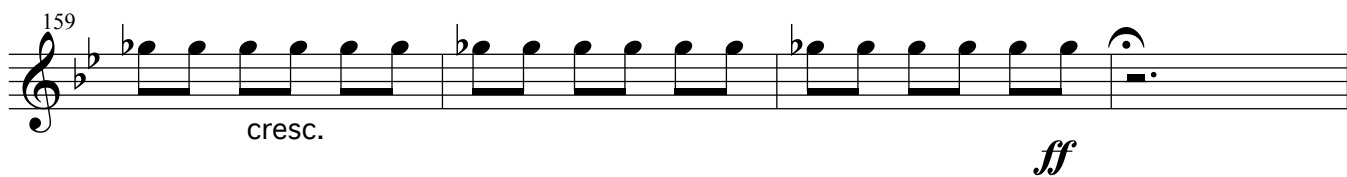
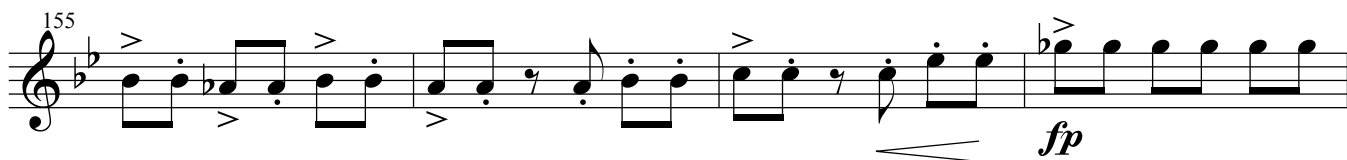
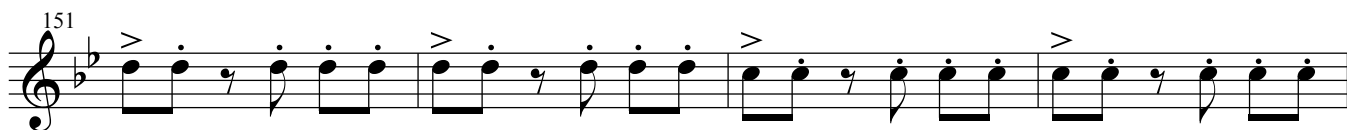
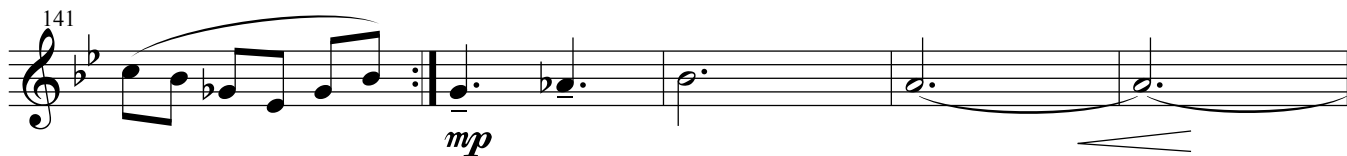
*f*

*fp* cresc.

*ff* *mp*

3

Detailed description: The musical score is written on a single staff in B-flat major (two flats). It consists of 43 measures, numbered 91 to 133. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes various musical notations: slurs, ties, accents (>), staccato (stacc.), and dynamic markings (*mp*, *f*, *mf*, *cresc.*, *ff*). A triplet of eighth notes is marked with a '3' at the bottom at measure 133. The dynamics change throughout the piece, starting at *mp*, reaching *f* at measure 103, and ending with a *ff* fortissimo at measure 133.



Waltz ♩ = 150

163 9

*mf* *p* *sim.*

175

179 *legato, maestoso*

*mf*

183

*poco string.*

188 ♩ = 106 (♩ = ♩)

193 *mp* *sim.*

197

200 *f* *mp*

203

206 *f*

209 *mp* *sim.*

212

215

218

221

224

227

230

233

236

*f* *mp*

*ff*

## 2. Kerr's Cur

Musical score for "2. Kerr's Cur". The score is written in treble clef, common time (C), and consists of nine staves of music. The tempo is marked as  $\bullet = 120$  at the beginning and  $\bullet = 144$  later in the piece. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece features several triplets and a 6-measure rest. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *sim.* (sforzando). The score concludes with a double bar line and a final note.

Musical score for "2. Kerr's Cur". The score is written in treble clef, common time (C), and consists of nine staves of music. The tempo is marked as  $\bullet = 120$  at the beginning and  $\bullet = 144$  later in the piece. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece features several triplets and a 6-measure rest. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *sim.* (sforzando). The score concludes with a double bar line and a final note.

40

44

48

52

56

60

64

68

72

76

80

sim.

*f* marc.

*mp*

*f*

*mp*

cresc.

*ff*



### 3. Lopping Heads

$\bullet = 126$

The musical score is written for a single melodic line in 12/8 time. It consists of nine staves of music. The first staff begins with a tempo marking of 126 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *mf*, *mp*, *f*, *fp*, and *ff*. There are also accents (>) and slurs throughout the piece. The key signature changes from one flat to two flats, then to two sharps, and finally to one sharp. The piece concludes with a double bar line.

4  
2

7  
2

10  
*mp*

13

16

19

22  
*fp*

25  
*f* *fp* *fp*

28  
*ff*

9

## 4. Men that we can trust

• = 160

2

*mp*

5

9

*mf*

13

17

*f*

21

25

*mp*

29

The musical score is written for a single melodic line in treble clef, 3/4 time. It begins with a tempo marking of 160 beats per minute. The key signature has two sharps (F# and C#). The score is divided into measures, with measure numbers 2, 5, 9, 13, 17, 21, 25, and 29 indicated. The dynamics range from mezzo-piano (*mp*) to fortissimo (*f*). The piece features a variety of note values, including eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents throughout the score.

33 *mf*

37

41 3 3

45 3 3 3 3

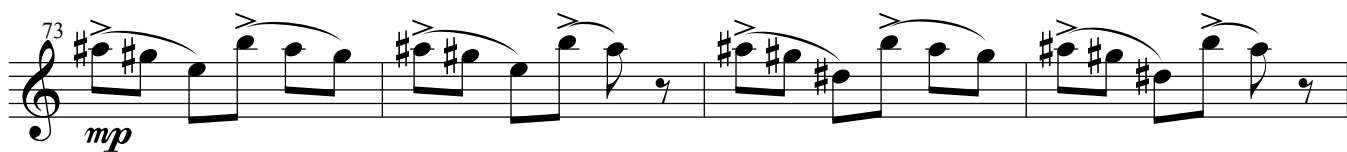
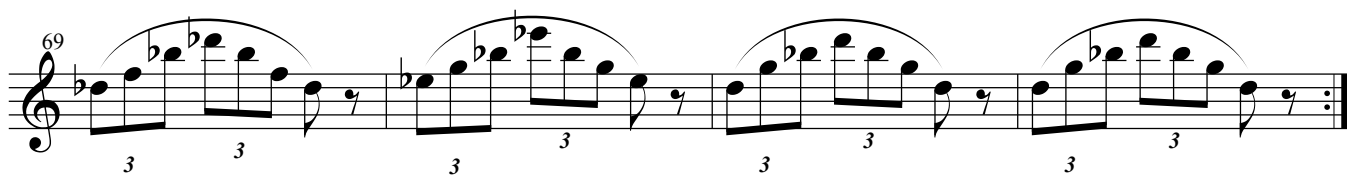
49 3 3 3 3

53 *mf* 3 3 3 3

57 3 3 3 3

61 *f* 3 3 3 3

65 3 3 3 3



## 5. Remembrance Day

$\bullet = 173$

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. It consists of ten staves of music, with measure numbers 7, 13, 19, 25, 31, 39, 47, 51, and 56 indicated at the beginning of their respective staves. The score includes various musical notations such as eighth notes, quarter notes, half notes, and whole notes, often beamed together. Dynamic markings include *p*, *dolce*, *f*, *mp*, *mf*, *fp*, *cresc.*, and *sim.*. There are also performance instructions like *dolce sostenuto*. The score features several slurs and crescendo/decrescendo hairpins to indicate changes in volume and phrasing. The key signature remains D major throughout, though some measures in the later staves show chromatic alterations.

*p*

*dolce*

*f* *p* *sim.*

*mf*

*mp* *dolce sostenuto*

*f* *mp* *fp* *cresc.*

*f*

*f*

60

64

*mf* esp.

69

74

79

*fp*

85

89

*f*

93

*p*

98

107

112

dim.

*ppp*

## 6. Fair Play

Gough Whitlam on tape

*♩* = 120

*mp*

4

7

10

14

20

*mf* *mf* *fp* *fp* *fp* *fp* *f* *p* *mf* *pp*

My whole pub - lic ca - reer has been de - di - ca - ted to the pro - po - si - tion that re -

form and change nee - ded in Au - tra - lia can and must be a - chieved through

de - mo - cra - tic, par - lia - men - tary means. For fif - teen years as De - pu - ty lea - der of the Aus -

tra - lian La - bour Par - ty, and lea - der of the par - ty, and Prime Mi - ni - ster of Aus - tra - lia, I have main - tained that faith.

28

*mf*

36

*mp*

39

*mp* 3 cresc.

42

45

*ff*



# Clarinet in Bb/A

## I. The Dismissal

Robert Davidson

Free tempo - follow speech cues

The Governor General has dismissed Mr Whitlam as Prime Minister, and appointed Mr Fraser to head a caretaker government to hold a general election for both houses of Parliament. Earlier, in a statement after his dismissal of Mr Whitlam, Sir John Kerr said it had been necessary for him to find a democratic and constitutional solution for the crisis.

He said the only solution consistent with the constitution and with his oath of office was to terminate the commission of Mr Whitlam as Prime Minister, and to arrange for a caretaker government able to secure supply and willing to let the issue go to the people. Because of the principles of responsible government, a Prime Minister who could not obtain supply must either advise a general election or resign.

Sir John Kerr said that if a Prime Minister refused to resign, or to advise an election, and this was the case of Mr Whitlam, then he had no alternative but to withdraw his commission and invite the leader of the Opposition, Mr Fraser to form a caretaker government.

It was now for the people to decide the issue, which the two leaders had failed to settle

cresc. sim. ff

mf = 144

sim.

sim.

39

45 = 144 6

20 seconds - crowd cheers

"Ladies and Gentlemen"

52 *fp* *fp* cresc.

Waltz ♩ = 144

58 *f* *mp* *sim.*

63 *mf* *p*

68 *mf* *p* *sim.*

73 *mf* *p*

77 *mf* *p* *sim.*

81

85 *f* Piu mosso ♩ = 163

89 *p*

93

97 *mp* *mf* *dim.*

104 2 *mf* *sim.*

110

114 *sim.*

*mp* *cresc.*

121 *f*

125

129 *fp* *cresc.* *ff*

134 *mp*

138

142 *sim.*

*mp* *cresc.*

149 *f*

153

157 *fp* *cresc.*

161 *ff*

Waltz ♩ = 150<sub>9</sub>

172 *mf* *p* *sim.*

176

180 *mf* *p* *mf* *p* *sim.*

184

188 *poco string.* 2 *Take A clarinet*

192 *f* Clarinet in A *f* *106* (♩ = ♩)

197

199

201

203

205

207

209

211

213

215

217

220

222

224

227

230

232

235

5

*ff*

The musical score is written for a single melodic line in treble clef, key of D major (one sharp). It consists of 12 staves, numbered 209 to 235. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>), slurs, and fortissimo (ff). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line on staff 235.

## 2. Kerr's Cur

(Bb clarinet)  $\text{♩} = 120$

This musical score is for the Bb clarinet part of a piece titled "Kerr's Cur". It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as quarter note = 120. The score consists of ten staves of music, numbered 1 through 21. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *f* (forte). There are also articulation marks such as accents (>) and slurs. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a final measure on the tenth staff.

24 *f* 3 3

27 *f* 3 5

30 6 3 3

32  $\bullet = 144$  12/8 3

34 *mf* *mf* *mf* *mf* sim.

37

40

43

46 *mf* *mf* sim.

50

54

58

62

66

70

74

77

80

82

*f marc.*

*mp*

*f*

*mp*

*cresc.*

*ff*



Clarinet in Bb

# 3. Lopping Heads

$\bullet = 126$

*mf*

*mp*

*f*

*fp*

*ff*

2 9 2 2 2 2

9

Clarinet in Bb

## 4. Men that we can trust

$\bullet = 160$

2

*mp*

5

9

*mf*

13

17

*f*

21

25

*mp*

29

33

*mf*

37

41

45

49

53

*mf*<sub>3</sub>

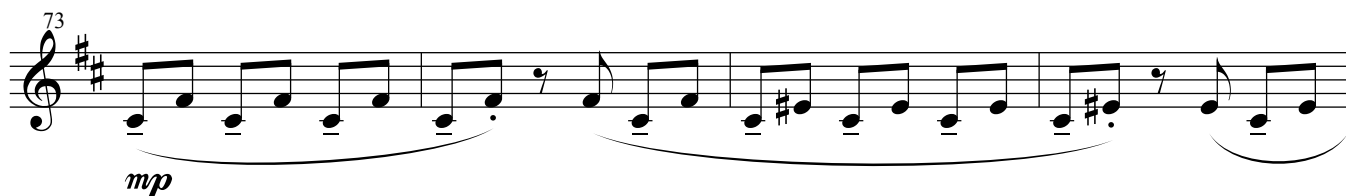
57

61

*f*

65

II



Clarinet in A

## 5. Remembrance Day

• = 173

*p*

*f* *p* sim.

*mf*

*mp* dolce sostenuto

*f* *mp* *fp* cresc.

*f*

59

62

65 *mp* *sim.*

69

73

77

81

85 *mf*

89 *f* *mp*

93 *p*

99

105

111 *dim.* *ppp*

Clarinet in Bb

# 6. Fair Play

Gough Whitlam on tape

*♩* = 120

*mp*

My whole pub - lic ca - reer has been de - di - ca - ted to the pro - po - si - tion that re -

4

form and change nee - ded in Au - tra - lia can and must be a - chieved through

7

de - mo - cra - tic, par - lia - men - tary means. For fif - teen years as De - pu - ty lea - der of the Aus -

*mf*

10

tra - lian La - bour Par - ty, and lea - der of the par - ty, and Prime Mi - ni - ster of Aus - tra - lia, I have main - tained that faith.

*mf*

14

*mf* *fp* *fp* *fp*

20 *fp* *fp* *f* *p* *mf*

26 *pp* *mf*

32

36 *mp*

39 *mp* *cresc.*

42

45 *ff*



# Horn in F

## I. The Dismissal

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It was now for the people to decide the issue, which the two leaders had failed to settle

(Cue: we want Gough, we want Gough etc)

cresc. sim. **ff**

**mf**  $\bullet = 144$

20 seconds - crowd cheers

# Waltz $\text{♩} = 144$

46 12 *mf* legato, maestoso

63 2

69 2

76

81 2 *Piu mosso*  $\text{♩} = 163$

89 *mf*

94

98 3

102 3 *f* *mp* *f* *mp* 8

114 *mp* sim.

119 cresc. *f*

124

128

*fp* cresc.

132

*ff* *mf*

136

140

*mp* sim.

145

cresc.

150

*f*

154

158

*fp* cresc. *ff*

Waltz  $\text{♩} = 150$  legato, maestoso

163 9 "Well may we say. . . General" *mf*

175

180 *mp*

185

190 poco string.  $\text{♩} = 106$  ( $\text{♩} = \text{♩}$ ) *mp*

194 *mp*

196 sim.

198

200 *f*

202 *mp*

204

206

208 *f* *>* *mp*

211 *sim.*

214

217

220

223

226 *f*

229 *mp*

232

235 *ff*

## 2. Kerr's Cur

● = 120

11

*mp* *sim.*

15

19

10

*mp* *sim.*

33

● = 144

2

esp., heroically

*mf*

39

46

3

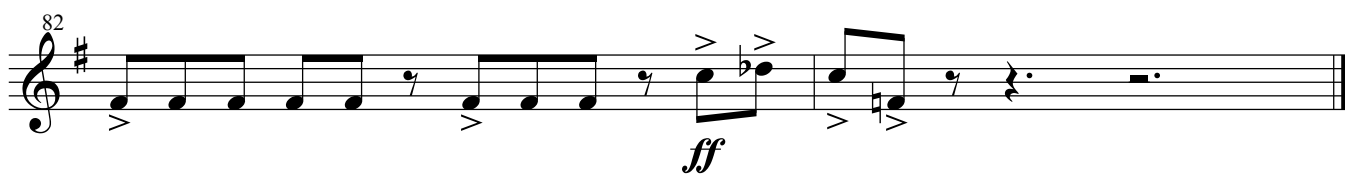
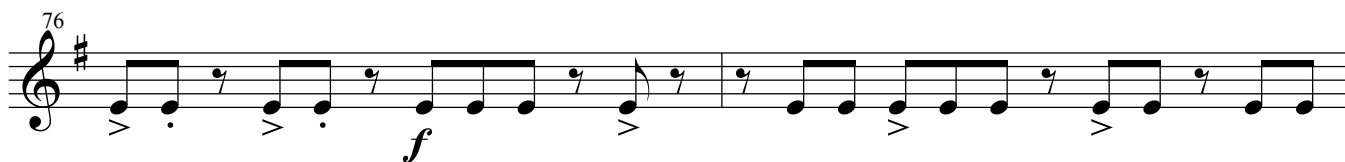
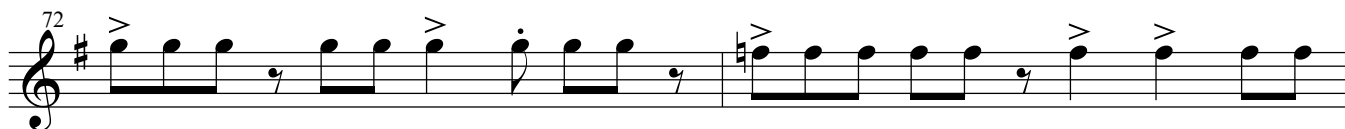
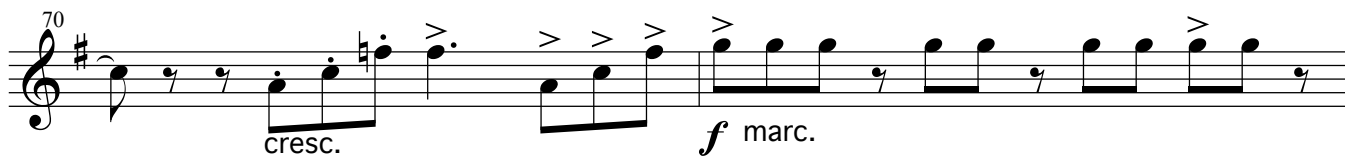
54

58

62

6

Detailed description: This is a musical score for a piece titled '2. Kerr's Cur'. The score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins with a tempo marking of a quarter note equal to 120 beats per minute and a measure rest of 11 measures. The music is marked *mp* (mezzo-piano) and *sim.* (simile). The second staff starts at measure 15. The third staff starts at measure 19, has a measure rest of 10 measures, and ends with a double bar line and a final measure marked 12/8. The fourth staff starts at measure 33, has a tempo change to a quarter note equal to 144 beats per minute, a measure rest of 2 measures, and is marked *mf* (mezzo-forte) with the instruction 'esp., heroically'. The fifth staff starts at measure 39. The sixth staff starts at measure 46, has a measure rest of 3 measures. The seventh staff starts at measure 54. The eighth staff starts at measure 58. The ninth staff starts at measure 62. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and articulation symbols like accents and slurs.



### 3. Lopping Heads

$\bullet = 126$

8

*mf* *mp*

11

14

17

20

23

*fp* *f*

26

*fp* *fp*

29

*ff*

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 12/8 time. It consists of 32 measures. The tempo is marked as 126 beats per minute. The score begins with a whole rest for 8 measures, followed by a series of eighth notes. Dynamic markings include *mf* (measures 9-10), *mp* (measures 11-13), *fp* (measures 24-25), *f* (measures 26-27), *fp* (measures 28-29), and *ff* (measures 30-32). The piece concludes with a double bar line. Slurs and accents are used to group and emphasize specific rhythmic patterns throughout the piece.



## 4. Men that we can trust

♩ = 160

2

*mp*

6

11

*mf*

15

19

*f*

23

27

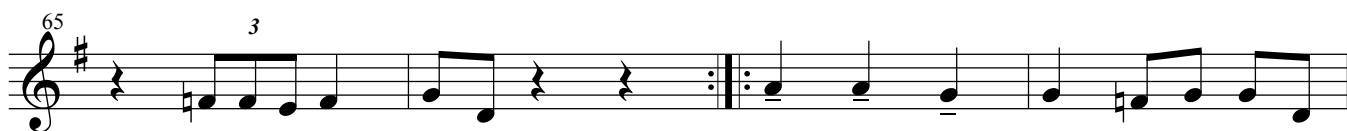
*mp*

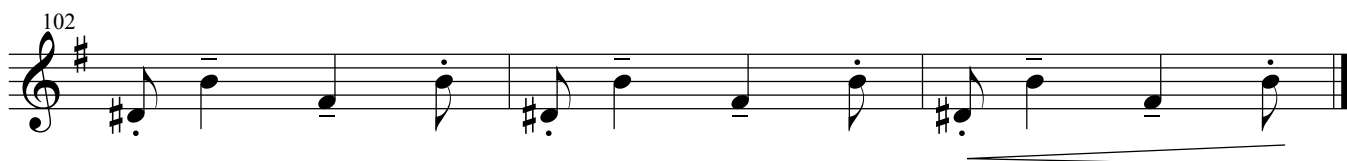
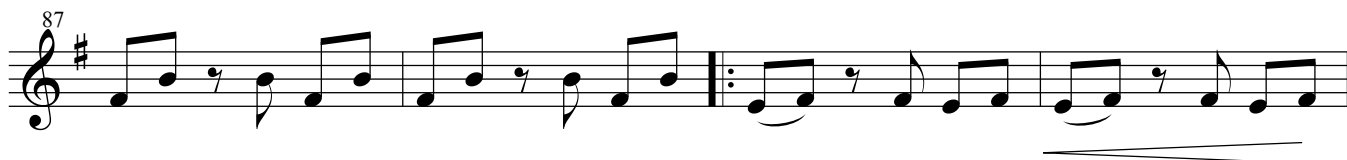
32

*mf*

9

Detailed description: This is a musical score for a piece titled "4. Men that we can trust". The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is indicated as 160 beats per minute. The score consists of eight staves of music. The first staff begins with a whole rest for two measures, followed by a half note G4 (marked *mp*) and a half note F#4. The second staff continues with a half note E4, a quarter rest, and a half note D4. The third staff starts with a half note C4 (marked *mf*) and continues with a series of eighth and quarter notes. The fourth staff continues the melodic line. The fifth staff features a repeat sign and a crescendo leading to a half note G4 (marked *f*). The sixth staff continues with a half note F#4 and a half note E4. The seventh staff begins with a half note D4 (marked *mp*) and continues with a series of eighth and quarter notes. The eighth staff concludes with a half note C4 (marked *mf*) and a half note B3. A page number "9" is located at the bottom center of the page.





## 5. Remembrance Day

$\bullet = 173$

*p*

*f* *p* *sim.* *mf*

*mp* *f* *mp* *fp* *cresc.* *f* 45

*p*

*dim.*

*ppp*

## 6. Fair Play

Gough Whitlam on tape

My whole pub - lic ca - reer has been de - di - ca - ted to the pro - po - si - tion that re -

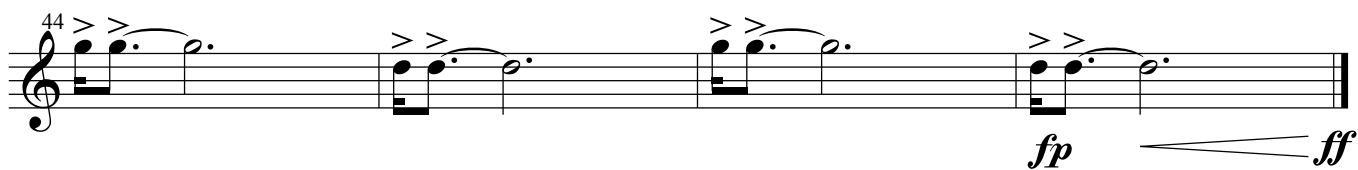
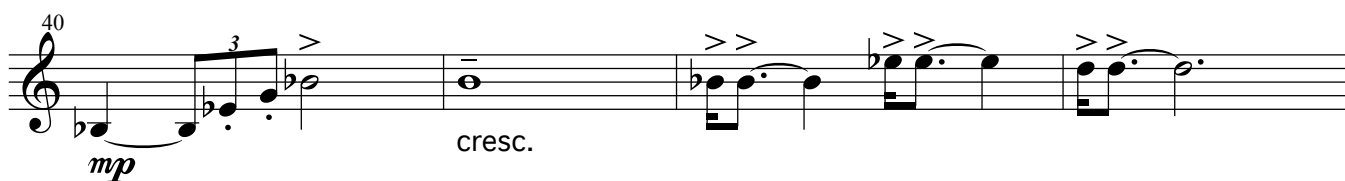
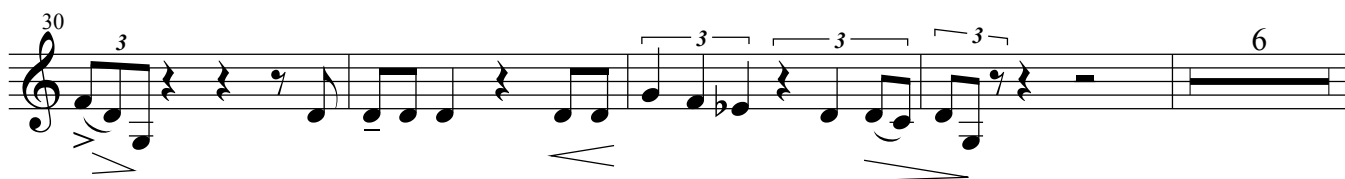
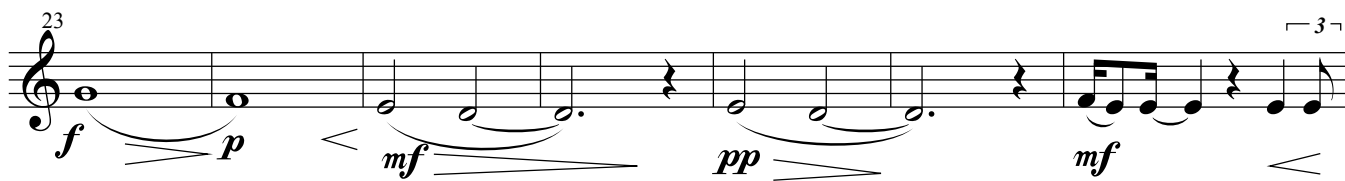
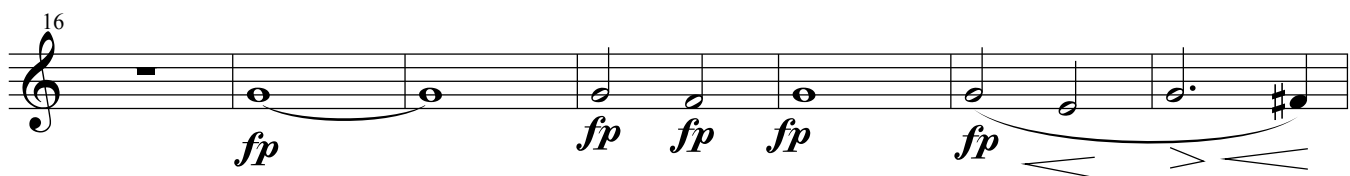
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tra - lian La - bour Par - ty, and lea - der of the par - ty, and Prime Mi - ni - ster of Aus - tra - lia, I have main -

tained that faith.

13



# Bassoon

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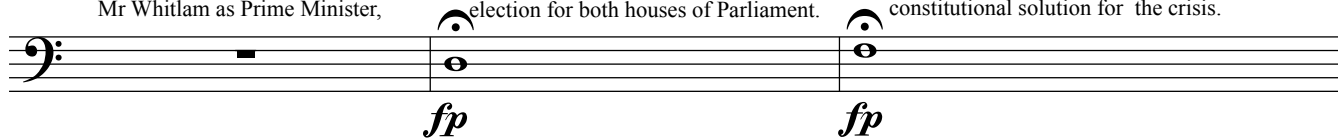
Robert Davidson

Free tempo - follow speech cues

The Governor General has dismissed Mr Whitlam as Prime Minister,

and appointed Mr Fraser to head a caretaker government to hold a general election for both houses of Parliament.

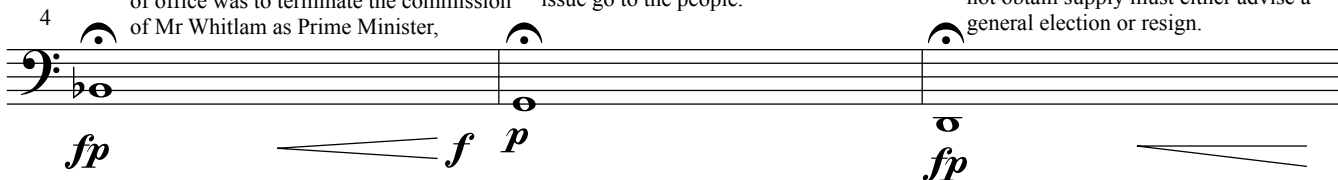
Earlier, in a statement after his dismissal of Mr Whitlam, Sir John Kerr said it had been necessary for him to find a democratic and constitutional solution for the crisis.



He said the only solution consistent with the constitution and with his oath of office was to terminate the commission of Mr Whitlam as Prime Minister,

and to arrange for a caretaker government able to secure supply and willing to let the issue go to the people.

Because of the principles of responsible government, a Prime Minister who could not obtain supply must either advise a general election or resign.

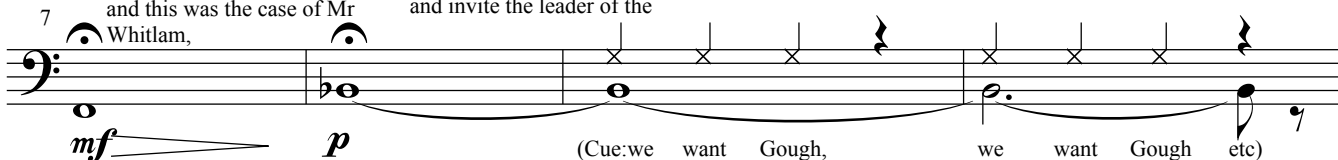


Sir John Kerr said that if a Prime Minister refused to resign, or to advise an election, and this was the case of Mr Whitlam,

then he had no alternative but to withdraw his commission and invite the leader of the

Opposition, Mr Fraser

to form a caretaker government.

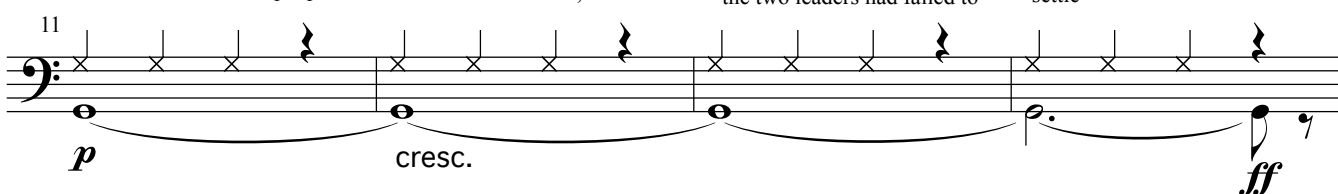


It was now for the people

to decide the issue, which

the two leaders had failed to

settle



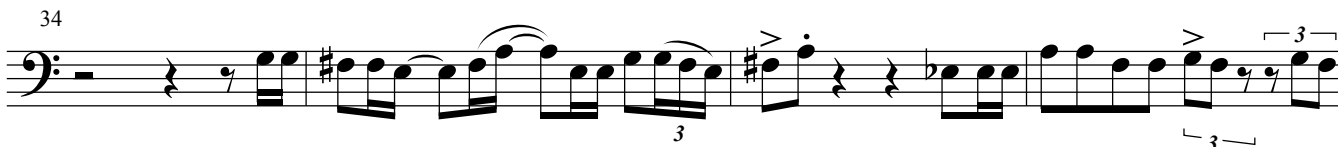
15  $\bullet = 144$   
14



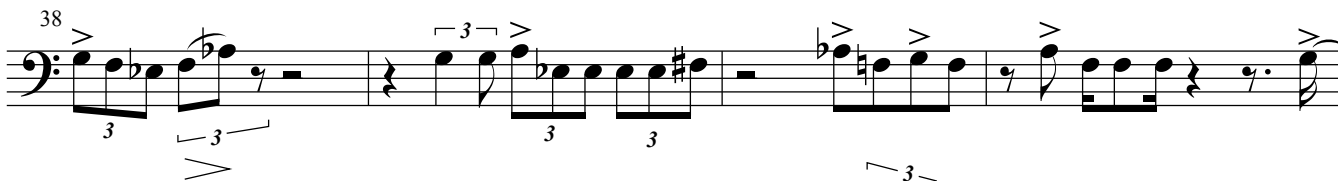
31



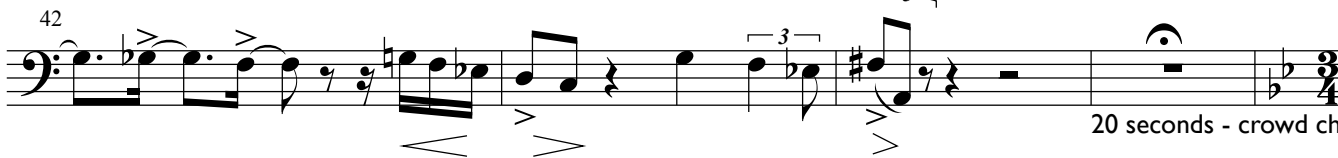
34



38



42



20 seconds - crowd cheers

46 4 6 Waltz ♩ = 144

"Ladies and Gentlemen" *fp* cresc. *f* *mf*

62 *sim.*

68

72

76

81

85 *Piu mosso*

93 *f* *p*

101 *f* *mp* *f* *mp* *mf*

108 *marc.*

114

3

3

3

3



118 

121 

125 

129 

134 

139 

144 

148 

152 

155 

158 

# Waltz $\bullet = 150$

163

9

"Well may we say ... General"

*mf* marc.

3

175

179

183

3

187

190

poco string.

$\bullet = 106$  ( $\bullet = \bullet$ )

*mf* dolce

193

12

*f*

196

2

198

2

2

2

200

2

202

204

2

2

2

2

206

2

2

208

2

2

210

2

2

212

214

2

216

2

2

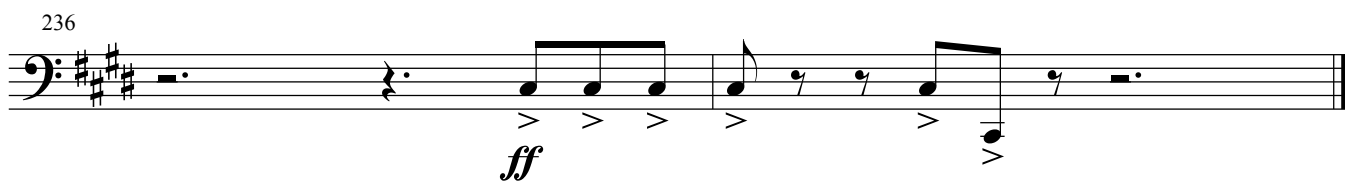
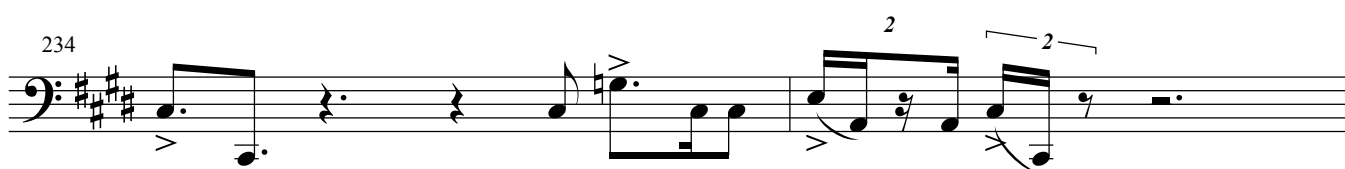
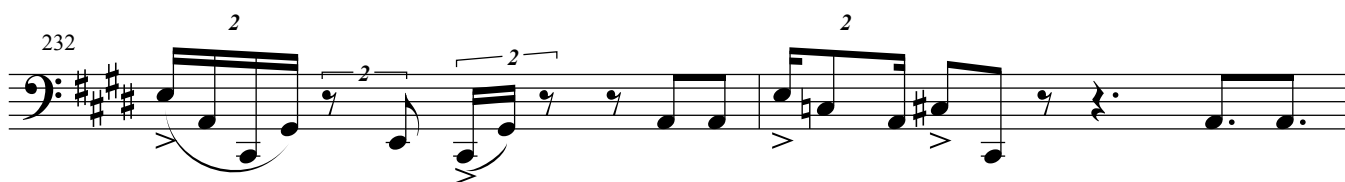
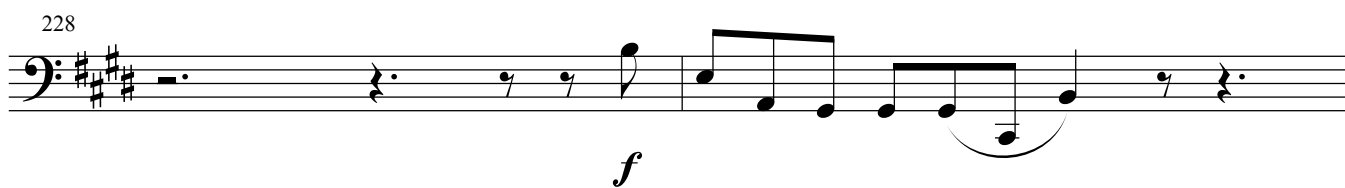
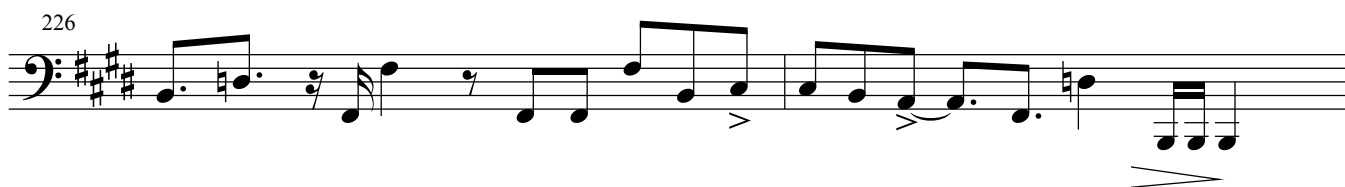
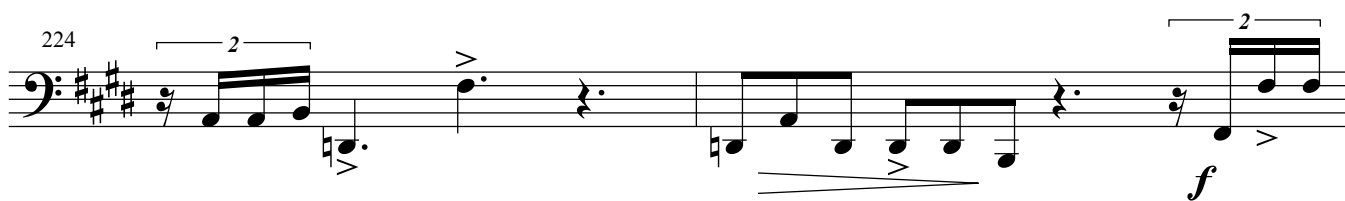
218

2

220

222

Detailed description: This is a musical score for a bass clef instrument in the key of D major (indicated by two sharps). The score consists of ten staves, each representing a measure of music. The measures are numbered 204 through 222. The notation includes eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. Accents are marked with a greater-than sign (>). Some measures contain slurs or ties. The overall style is that of a classical or contemporary instrumental piece.



## 2. Kerr's Cur

$\bullet = 120$

*f* *sim.*

4 *mp*

8 *f*

12 *mp*

16 *f*

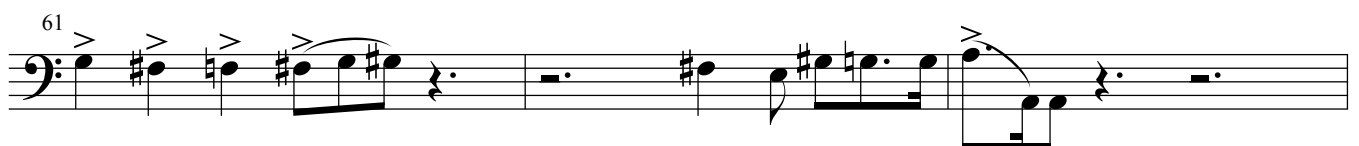
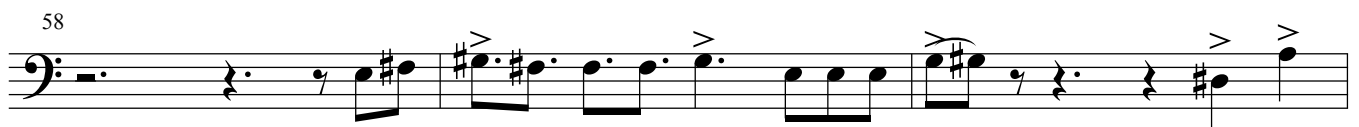
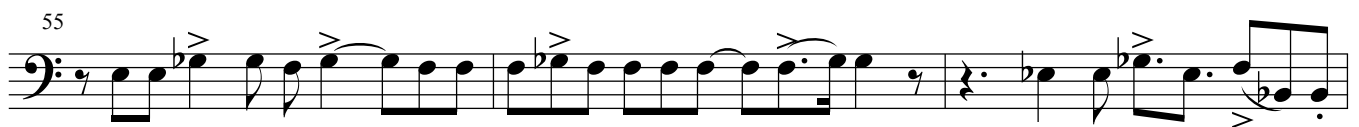
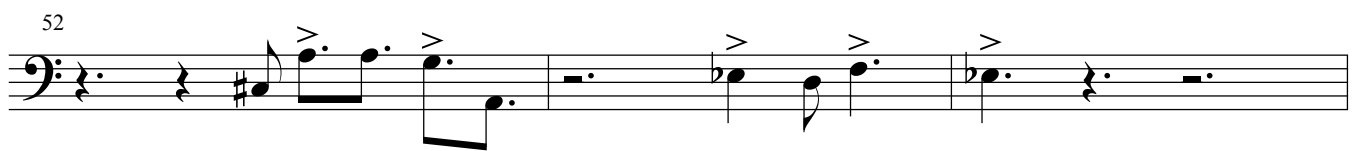
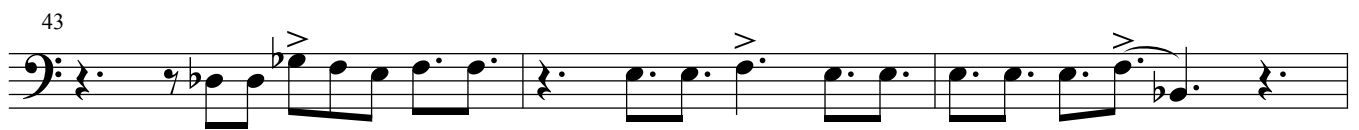
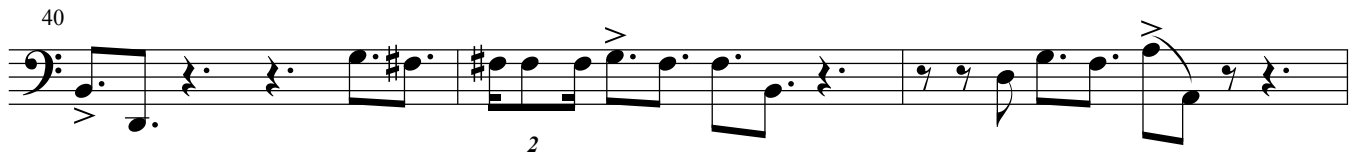
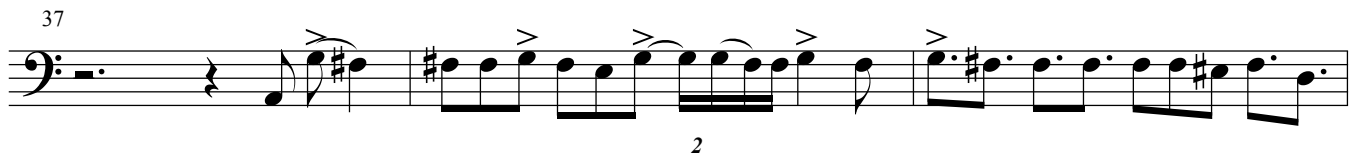
20 *mp*

24 *f*

27 *mp*

30  $\bullet = 144$

12/8



64

67

70

*f* marc.

72

74

*mp*

76

*f*

78

*mp*

80

cresc.

82

*ff*

Detailed description: This is a musical score for a bass clef instrument, spanning measures 64 to 82. The key signature has one flat (B-flat). The score includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). There is also a *marc.* (marcato) marking and a *cresc.* (crescendo) marking. Accents (>) are placed over many notes throughout the passage.

### 3. Lopping Heads

$\text{♩} = 126$

Musical score for '3. Lopping Heads' in bass clef, 12/8 time. The score consists of nine staves of music. The tempo is marked as  $\text{♩} = 126$ . The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings (e.g., 2, 3, 4) and accents. A crescendo hairpin is present between measures 10 and 13, and another between measures 22 and 25.

4 *mf*

7 *mp*

10 *mf*

13 *mf*

16 *f*

19

22

25

28 *ff*



## 4. Men that we can trust

♩ = 160

The musical score is written for a single melodic line in bass clef, 3/4 time. It consists of eight staves of music, numbered 1 through 32. The key signature has one sharp (F#). The score includes various musical notations: eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a bracket). Dynamics include *mf* (mezzo-forte) at the beginning and *f* (forte) later in the piece. There are also crescendo and decrescendo hairpins. The piece ends with a double bar line.

2 3 3 3

6 3 3

10 3 3 3

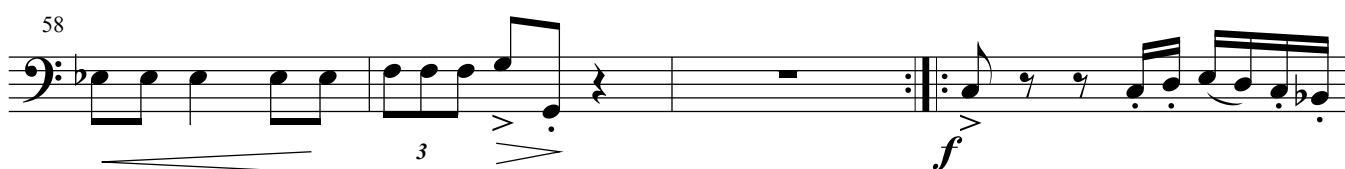
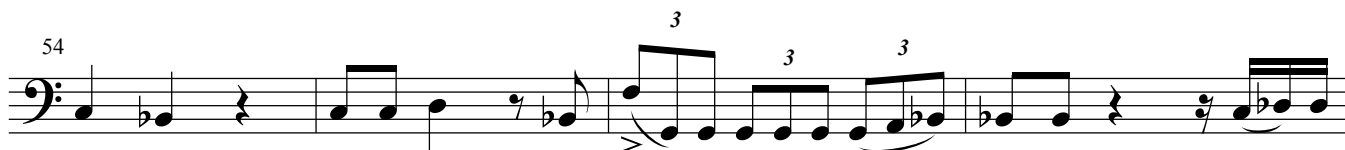
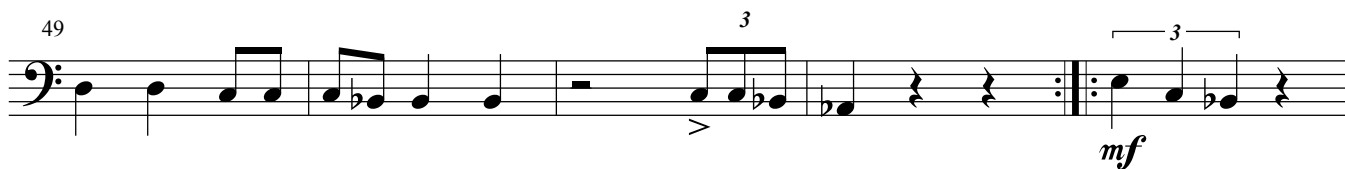
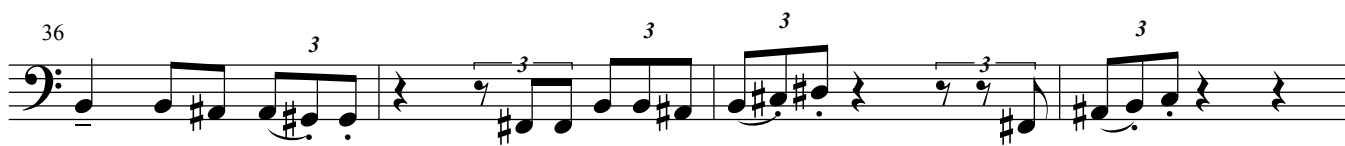
14 3 3

18 *f*

23 *mf*

28 3 3 3 3

32



73 *mf*

77

81

85

89 *f*

94

99

## 5. Remembrance Day

• = 173

11

*mp*

2

16

9

*p*

*mf*

3

3

29

34

3

38

3

*f*

*mp*

*mf*

42

3

46

3

3

3

3

3

49

*mf*

53

3

*f*

57

3

3

3

3

61

14

65 *mp* *sim.*

69

73

77

81

85

89

93 10 *mp* 3 *p*

109 2 *pp*

## 6. Fair Play

Gough Whitlam on tape

$\bullet = 120$

*mp*

4

form and change nee - ded in Au - tra - lia can and must be a - chieved through

7

de - mo - cra - tic, par - lia - men - tary means. For fif - teen years as De - pu - ty lea - der of the Aus -

*mf*

10

tra - lian La - bour Par - ty, and lea - der of the par - ty, and Prime Mi - ni - ster of Aus - tra - lia, I have main -

*mf*

13

tained that faith.

16 *mf*

17 *mf* 3

20

23 *f* 3

26 *mf* 3

32

36 *mp* 4 3 cresc.

43 *fp* *ff*